National College Choreography Initiative

Bringing It Home

A Third Wave of Creative Collaboration

By Suzanne Callahan with Brooke Belott

The Value of Creativity, inside front cover
A Third Wave of Creative Collaboration, 1
NCCI Tours to Washington, 6
From the Campus to the Real World, 8
Snapshots of NCCI Projects, 11
Artists Funded by NCCI, 28
Schools Funded by NCCI, inside back cover

NATIONAL ENDOWMENT FOR THE ARTS

DANCE/USA

From the Executive Director

The Value of Creativity

Dance/USA has long realized that direct contact with artistic leadership is the key to inspiring future generations of dancers and artists. Colleges, universities, and conservatories have historically played a vital role in transmitting dance traditions, but in the latter half of the 20th century, their influence waxed and waned. A renaissance of activity in university dance departments in the late 1960s and '70s was followed by a noticeable decline in the following decades, limiting the next dance generation's opportunities to experience firsthand the work of its predecessors. But as the 21st century unfolds, we witness a renewed appreciation for the symbiosis between academe and the professional dance world.

In recognition of the value of these relationships, Dance/USA and the National Endowment for the Arts instituted the National College Choreography Initiative (NCCI) in 2001. Since then, NCCI has worked to support the link between universities and professional dancers by funding colleges to bring guest choreographers onto their campuses to restage existing dances or create new works for students; many of these high-level professionals also work directly with members of the community.

This is especially important at this moment in our country's life. As Stephen Tepper and Bill Ivey note in their book, *Engaging Art: The Next Great Transformation of America's Cultural Life,* notions of "high culture" are changing, and most Americans seek a more personal, interactive, and engaged artistic experience—which often includes contact with art and artists outside of traditional concert venues. Tepper and Ivey also observe that the value of creativity has never been higher, as an increasingly high-tech world calls for people who can envision new ways of approaching opportunities and challenges.

Support for creativity is at the heart of Dance/USA's mission, and NCCI has been an integral part of our work. For the past five years, Dance/USA has funded meaningful collaborations between college campuses and dance artists for the benefit of literally thousands of students who have learned not only specific dance works, but who have also gained firsthand knowledge about artists' creative processes and gotten a taste of the realities of dancers' professional lives. NCCI has provided $1,052,500 in funding support for 121 projects on college campuses; we hope this initiative has served as a model for discipline-based connections between college campuses and professional artists.

This publication illustrates some of the ways in which this program has been transformative for artists, students, administrators, and dance audiences. The program has far surpassed the expectations with which the NEA and Dance/USA began. It has been a win-win situation — students learn from talented professionals; communities have access to the creative process and product; and choreographers and their dancers get work while creating relationships with college administration, faculty, and students.

College and university dance departments are again becoming primary sites for the field's development. And, sparked by NCCI, Dance/USA created a forum for active dialogue between colleges and choreographers, which culminated in the publication, *Dance From the Campus to the Real World (And Back Again): A Resource Guide for Artists, Faculty and Students,* and a series of national meetings that were held last fall based on its content. We applaud the universities' leadership, the artists' vision, and the young dancers' commitment to our field.

Suzanne Callahan has been managing the project since its inception in 2001. During that time, she has produced a wonderful range of valuable tools and forums related to artists' residencies on college campuses, curriculum issues, and training students for careers in dance. This publication is the next exciting link in the chain.

—Andrea Snyder, executive director, Dance/USA

ON THE COVER: Martha Graham's *Diversion of Angels,* performed by Cornish College. Photo by Chris Bennion.

© Dance/USA 2007 All rights reserved

First printing date, March 2007

ISBN: 1-931683-14-X

Publisher: Dance/USA

1111 16th Street NW, Suite 300, Washington, DC 20036

The National College Choreography Initiative is a Leadership Initiative of the National Endowment for the Arts. The National Endowment for the Arts, an independent federal agency, was established by an Act of Congress in 1965. The National Endowment for the Arts enriches our nation and its diverse cultural heritage by supporting works of artistic excellence, advancing learning in the arts, and strengthening the arts in communities throughout the country.

The National College Choreography Initiative is administered by Dance/USA, the national service organization for the professional dance field, which sustains and advances professional dance by addressing the needs, concerns, and interests of artists, administrators and organizations. For more information about NCCI, please contact consultant Suzanne Callahan, who manages NCCI, at 202-955-8325 or Callahan@ForTheArts.org. For more information about Dance/USA, please contact the organization at 202-833-1717 or at danceusa@ danceusa.org, or check the website at www .danceusa.org.

Bringing It Home:
A Third Wave of Creative Collaboration

In 2005, Dance/USA distributed the third and final round of awards in the National College Choreography Initiative (NCCI).* Building on the first two rounds, NCCI continued to experience unprecedented success, as evidenced by the thousands of artists, students, and audience members it served across the country. In keeping with its goal of fostering appreciation for American dance creativity, NCCI again brought classic American dances and newly commissioned works to students and audiences across the country. A total of $340,000 was distributed to 34 colleges and universities in 27 states and the District of Columbia, which received awards of $10,000 each to engage artists, students, and communities in one of two ways. *Masterworks of the 20th Century* provided support to restage works by master American choreographers, and *Dances by Contemporary Artists* provided support for commissioning or restaging works by contemporary American choreographers.

When colleges are awarded national funding to bring prestigious choreographers to their campuses, the presence of these dance artists generates waves of activity on the local level. And, their effects on students can be profound. Outreach was also an important component of all projects. Colleges involved the general public in a wide range of activities beyond the performance of the dance work itself (such as panel discussions, lectures, open rehearsals, and school performances), which allowed students and general audiences access to dance history and the creative process. Having professional artists in residence inspired involvement on the part of musical ensembles, service organizations, studios, schools, art galleries, and presenting institutions. And, dance departments collaborated with other departments on their own campuses as well as with other colleges within their states.

Though NCCI was phased out with this third round, the NEA recently launched American Masterpieces: Dance — College Component (AMDCC), which is also managed by Dance/USA. The first round of AMDCC provided support for 28 colleges to engage professional artists who will restage masterworks on students during the 2006–07 and 2007–08 academic years.

STRENGTH IN THE NUMBERS: NCCI Reaches Artists, Colleges, and Communities

Nationally, NCCI has reached far and wide into communities across the country, as evidenced by the total numbers of artists, colleges, partners, students, and audiences in each of the 34 local communities:

In the 2005-2006 academic year, 29 artists and ensembles worked in 27 states and the District of Columbia to create or restage dance of the highest caliber with students. Many of these guest choreographers brought in additional professional artists from their own companies to assist with teaching and reconstruction. And, a total of 35 other professional artists, from dance and other disciplines, contributed to these collaborations.

A total of 18 dances were restaged or reconstructed and another 23 new works were created. Many colleges opted to capitalize on this rare funding opportunity by commissioning multiple works.

The project benefited 19,000 students, including 3,000 college dance students who were intensely involved in the creative process. Dance students were afforded one-on-one experiences with professional artists — and works — that they may not have known or only read about. An additional 6,000 college students in other areas of study and more than 10,000 young people who attend elementary or high school participated in events that reached far beyond the campuses, such as school performances, workshops, and lecture/demonstrations.

Martha Graham's *Panorama* performed by members of the University of Utah Performing Dance Company (left to right): Monica Campbell, Mary Kate Sickel, Lessey Wentworth, Lisa Whittaker, Laurel Lakey. *Photo by Brent Schneider.*

Audiences totaled nearly 60,000. They were able to experience the artistry of choreographers, most of whom would not otherwise have appeared in their communities. Audience members participated in 400 events, including 174 performances, as well as master classes, lectures, and a wide range of community-based activities.

Almost 450 local artists working in various disciplines participated. Collaborations and professional development activities included master classes and workshops with guest choreographers.

NCCI leveraged almost $700,000 in additional support. Each $10,000 project grant leveraged additional support, for a total of nearly $700,000 in cash and in-kind contributions, or more than double the amount of funding distributed by NCCI. In addition to multiple funding sources from colleges themselves, such as set-aside funds, visiting artist funds, and endowment support, direct support was generated from 32 sources, through private foundations, state arts agencies, local arts councils, arts patrons, corporations, and local businesses. Universities and other sources provided in-kind support of more than $285,000.

Artists and ensembles received almost $320,000 in fees. That is more than the total of funds given by Dance/USA.

Given the NCCI support, 16 colleges formed collaborations with other universities in their region or other departments within their school. Such collaborations spread the resources of NCCI among a greater number of students and faculty. Other academic departments included: music, theater, musical theater, art, design, and African-American studies. Additionally, 11 other universities participated in residency-related activities.

NCCI encouraged the presentation of professional companies. It provided touring opportunities for 32 artists to travel outside of their home states. With this support, not only could colleges in more rural states bring in artists from urban centers, but 29 artists also traveled from one region to another. Alonzo King went from California to Missouri; Billy Siegenfeld traveled from Illinois to Alaska; Josh Hilberman went from Massachusetts to Michigan; Mark Haim went from Washington State to Maryland; and Wally Cardona traveled from New York to Kansas. Eleven dance departments either presented, or assisted with the presentation of, companies that participated in residencies, including Keith Johnson/Dancers, Ann Carlson, Doug Varone, David Dorfman, Seán Curran, Ririe-Woodbury Dance Company, Mark Morris Dance Group, Pascal Rioult Dance Theatre, Collage Dance Theatre, Battleworks Dance Company, and Ronald K. Brown/Evidence.

Dianne McIntyre and a student at Western Michigan University.

THE TRUE IMPACT: From Campus to Community

While the numbers above indicate the breadth of NCCI's reach, the depth of its impact is perhaps more evident in the experiences that it fostered for students, faculty, and artists. The array of ways in which communities participated with professional artists illustrates the many points of entry and the depth of experience that these 34 residencies brought to the younger generation of dancers, as well as to professional artists.

1. The Lineage of Master Artists

As students had rare, maybe even once-in-a-lifetime, opportunities to reconstruct and perform work of great artists such as José Limón, Trisha

Brown, Agnes de Mille, George Balanchine, and Mark Morris, they learned the roots of dance history. In 18 residencies, artists restaged master choreographers' works and in many cases, the restaging process involved learning from a variety of materials and disciplines and personal interaction with mentors.

When students from The Five College Dance Department had the extraordinary opportunity to learn Trisha Brown's masterwork *Set and Reset* (1983), they gave it an authentic presentation with set and costumes they recreated from Robert Rauschenberg's original instructions; Brown herself attended opening night and the performance toured to three local colleges. In Cornish College's month-long residency, former Martha Graham dancers Peter Sparling and Susan McLain mounted *Diversion of Angels,* which became the centerpiece of "Day of Dance: The Life and Legacy of Martha Graham," a community event that raised awareness of Graham's contributions to modern dance. While learning George Balanchine's *Serenade* from repetiteur Bart Cook, students at University of Cincinnati were visited by guest artists from the Royal Danish Ballet and Cincinnati Ballet, who coached them and shared stories of working with this master artist.

2. New Repertory Across Cultures

As they participated in creating new work by contemporary artists such as Ann Carlson, Eiko and Koma, Wally Cardona, and Ronald K. Brown, students learned about the aesthetics, techniques, and goals of artists working today and explored their own creative voices. When artists delved into contemporary issues about culture, their working process prompted connections with a broader community.

Working with Howard University dance majors, Ronald K. Brown explored movement drawn from contemporary, social, and traditional dances from Cuba, Senegal, Guinea, Mali, Zaire, and the United States. His new piece, *Rise Up . . . Catch the Fire,* created a cross-cultural language to address themes of cultural legacy and the maintenance of tradition. In Bennington College's residency with Eiko and Koma, a unique interchange between Japanese, Cambodian, and American influences took place. A combined cast of visual art and dance students were introduced to huge paintings created by students at the Reyum Institute of Arts and Cultures in Phnom Penh, Cambodia and music by Cambodian pop artists, which formed the inspiration for the new work *Of the Water.* Drawn from their Japanese heritage, Eiko and Koma's art often speaks to themes of life, death, culture, and compassion, and this was the foundation for the interplay of dance, visual art, and diverse cultural perspectives in this residency. While in residence at Bates Dance Festival, Seán Curran created a musically complex and challenging new work, *Allegro and Allegro,* which features an idiosyncratic mixture of Irish step dancing, release technique, and improvisation, performed to the music of Mozart. Joshua Hilberman's residency at Wayne State University brought American tap dance to the forefront through "Tappin' on Broadway-Detroit," an outdoor event that attracted hundreds of tappers and others for a master class, performances, and a highly successful open tap improvisation jam.

3. Webs of Collaboration Across Campuses

The momentum on campuses was dramatic as NCCI residencies progressed. In order to finally work with choreographers who, up until that time, may have been unaffordable, dance departments took risks that sometimes involved large project budgets and complex logistics. Artists challenged students to explore complex, and sometimes difficult, content through the creative process. Projects created camaraderie and forged professional connections between students and faculty in different departments and even from different schools.

At Western Michigan University, Dianne McIntyre painstakingly restaged a classic work by Helen Tamiris, *How Long, Brethren?* (1937), which examines the difficult lives of plantation slaves. She shared her perspectives on dance history and her deep understanding of the social context of Tamiris's work with students in theater and general education courses, and worked with WMU's music ensemble, symphony orchestra, and chamber singers, who provided live accompaniment for performances. When the devastation inflicted by Hurricane Katrina put Sara Pearson and Patrik Widrig's scheduled residency at Tulane University on hold, the artists drastically re-imagined their project, instead creating *Katrina, Katrina: Love Letters to New Orleans.* Due to the generosity of the University of Texas at Austin, Tulane students were allowed to transfer there for the fall semester. Dancers from Louisiana and Texas developed relationships through classes and rehearsals, and reflected as a group about Katrina's impact on so many lives. At Washington University in St. Louis, Alonzo King brought together modern dance and ballet students with his unique approach to ballet choreography, which he discussed in seminar courses, including "Ballet as Ethnic Dance and Classical Art" and

"Modern Dance and the African American Legacy." Through partnership with the Washington University Center for the Humanities, King also participated in a panel entitled "Understanding Dance as the Language We Embody."

4. Reaching Beyond Campus

NCCI residencies catalyzed connections between colleges and the broader community. Outside the dance departments, cultural participation took place on many levels in the surrounding communities on and off campus. Scholars provided information and context about cultures, history, trends, and traditions, and the general public was enlightened about the value and diversity of artists' creative processes and the resulting products.

University of Wisconsin-Milwaukee kicked off a year-long, citywide arts festival entitled "Art, Faith and Social Justice" with Ronald K. Brown's NCCI residency as its centerpiece. Brown's new work, *Truth Don' Die,* raised issues of race, cultural heritage, and self-expression in a way that could be understood by broad public audiences. When the University of Alaska Anchorage brought Jump Rhythm Jazz Project (JRJP) for three and a half jam-packed weeks, the reach of this project was staggering and spanned an immense geographic area in Alaska. JRJP's artists taught extensively at UAA, Alaska Dance Theatre, and in two high schools. UAA offered full-weekend workshops in the more remote communities of Kodiak Island and Homer. At Penn State Altoona, Martha Wittman of the Liz Lerman Dance Exchange made multiple visits over nine months to create *Imprints on a Landscape: Mining Sketches for Altoona* based on her interviews with young and elderly miners and other residents who had connections to coal mining. The cast of performers included dance and theater students and community members.

5. New Audiences for Dance

Community outreach helped build new audiences for dance through partnerships with public schools, organizations, and regional presenters. Wayne State University premiered Joshua Hilberman's new work, *Three for Marijin,* at the 52nd Annual ON-STAGE! Dance Theatre for Youth: That's Tap! This event was the first exposure to concert dance for many of the 3,000-plus Detroit Public School students who attended, and teachers were given a curriculum guide on CD-ROM. The work was also performed at the grand opening of a YMCA in Detroit, and was selected for the spring Gala at the Detroit Institute for the Arts and as part of Wayne State University's 2006 Winter Tour through metropolitan Detroit and Michigan.

6. New Funding Sources

The implicit endorsement of prestigious NEA funding has allowed colleges to continue to successfully leverage funding through university budgets, private and government sources, and dance patrons. Several projects supported by NCCI were invited to participate in fundraising events. Following a sold-out premiere and a two-week run in SOLID, a Seattle dance festival, Cornish College's restaging of Martha Graham's *Diversion of Angels* was performed in "An Evening in the Arts," Cornish's annual fundraising gala, drawing more than 375 Seattle arts patrons.

7. Press

Local and even national press turned their attention toward campuses, resulting in coverage that ranged from college newsletters to citywide papers to regional and national outlets. Half of the residency projects received local press coverage, and several garnered national visibility for university departments and the NCCI.

Purchase College received press recognition in *The New York Times* and *Dance View Times,* an online dance journal. *The Washington Post* wrote a piece about Tulane University's performance at The Kennedy Center's Millennium Stage. A half-hour program built around Wally Cardona's residency at the University of Kansas, Lawrence, was aired several times on a local cable station the week before the performance, and Cardona was interviewed on the local NPR station that broadcasts to other major cities in Kansas. Dianne McIntyre's residency at Western Michigan University was the topic of a major feature story in the Sunday arts section of the *Kalamazoo Gazette.* Southern Methodist University's restaging of Agnes de Mille's *The Four Marys* generated substantial press, bringing particular visibility to the reconstruction process. With nearly three years of archival research completed before the restaging could begin, a vast array of materials were unearthed, which led to a radio interview with the repetiteurs on a classical music station. Articles on the reconstruction process were published in *The Chronicle of Higher Education* and *The Dallas Morning News.*

8. Touring

Through touring opportunities, NCCI residencies got students off campus. Fourteen residencies involved tours to local venues and schools, and trips

to other states or regions, The Kennedy Center in DC, and even abroad. The Purchase Dance Corps performed Mark Morris's *Gloria* to an audience of 1,600 over six nights at Purchase College, in three lecture/demonstrations at area schools and at Hunter College, and at the International Festival of Dance Academies in Hong Kong.

9. Professional Development for Students

As they developed close relationships with professional artists, young dancers were inspired to reexamine the role that dance plays in their own lives and in the broader world, and to pursue professional training, sometimes with the NCCI artists who had mentored them.

The highlight of Purchase College's residency with Mark Morris was the opportunity for students to take class at the Mark Morris Dance Center and rehearse with his company. The two casts of *Gloria* performed the 30-minute piece and then spent the afternoon with Morris, who gave personalized coaching and talked about the work's historical roots. Tulane students' participation in Sara Pearson and Patrik Widrig's new work, *Katrina, Katrina: Love Letters to New Orleans,* resulted in additional professional opportunities for the full cast. The Kennedy Center invited *Love Letters* to be part of a Whistle Stop Tour from New Orleans to DC. And, individual dancers at the University of Cincinnati were afforded unexpected professional opportunities following their stellar performance of Balanchine's *Serenade:* two dancers were offered apprenticeships with Cincinnati Ballet, while another was offered a full corps contract from Dayton Ballet.

10. Services to Arts Education

Several projects resulted in new products and curriculum that can be used in the future by dance historians and K-12 schools.

A comprehensive project at The Ohio State University incorporated the reconstruction of *All Fours* by Mark Morris, as well as the creation of notation and curriculum that would share this work with students and future generations. A Labanotation score created for the work, with added imagery provided by Morris, is now housed at the Dance Notation Bureau's Library. Sixteen complete lesson plans and an array of supporting materials were created for central Ohio public and private school systems, in accordance with state curriculum standards. OSU faculty and dancers participated in a professional development seminar with Columbus Public School teachers to help them integrate dance into science,

Local high school dancers participate in a master class with Susan McLain as part of Cornish College's NCCI project. *Photo by Michelle Smith-Lewis.*

language arts, English as a second language, math, and social studies, using Morris's work as the inspiration. With the new curriculum to guide them, teachers introduced ideas about dance, choreography, and Labanotation to students who then enjoyed a matinee, generating a relationship between OSU and participating schools.

Conclusion

Throughout all three rounds of NCCI, Dance/USA has reaffirmed the impact of this sustained national program in supporting both colleges and artists, and in bringing the worlds of professionals and students closer together. Wendy Rogers, dance professor at the University of California-Riverside, commented on the ways in which NCCI benefited professional artists working in colleges, based on her experience with the Ann Carlson residency:

> Although I was focused on providing an exceptional opportunity for Ann to advance her work and for the student dancers to have the stellar experience of working with her, it is hard to imagine that anyone got more out of it than I did. It is a challenging matter to be both a practicing artist and full-time professor. However, Ann's conversations along the way and the creative wake of her residency proved to be a renewable source of energy and inspiration.

The National College Choreography Initiative is delighted to have facilitated the passing on of dance legacies and the creation of new work, and to have provided services and publications for professional artists and students.

NCCI Tours to Washington:
Six Colleges Perform at the John F. Kennedy Center for the Performing Arts

Among the most successful outcomes of NCCI was a national collaboration with The John F. Kennedy Center for the Performing Arts that began with the first round and continued throughout the project. Impressed with the intent and quality of NCCI projects, staff at The Kennedy Center once again dedicated two nights of performances on their Millennium Stage to NCCI projects in 2006. About 50 students presented the works of six artists for audiences that totaled over 1,000. Students were thrilled to perform in this world-renowned venue; it again served as a mark of achievement to be selected. The Kennedy Center found this performance opportunity a perfect match for its Millennium Stage, a non-traditional venue that presents daily performances. With NCCI participation, The Millennium Stage could offer free performances of historical works as well as creations by contemporary artists to hundreds of people every day, including students, local artists, and teachers. The Kennedy Center also dedicated an entire evening to the presentation of Sara Pearson and Patrik Widrig's *Katrina, Katrina: Love Letters to New Orleans* because of the work's timeliness, focus on the largest natural disaster in American history, and appeal to the Center's demographic.

"The Kennedy Center is so proud to have been involved in all three cycles of the National College Choreography Initiative," commented Kristin Brogdon, director of dance programming for The Kennedy Center. "This year's first evening showcased a quarter century of dance works from some of our great contemporary choreographers, and it was especially important and rewarding for us on the second evening to present *Katrina, Katrina: Love Letters to New Orleans* in its entirety. All of the works performed by these six schools show the intellectual and emotional power of dance."

The culminating Kennedy Center events provided a perfect capstone for NCCI, offering powerful recognition and visibility for choreographers, giving the works a longer performance life, and bringing students an unparalleled educational experience. The young dancers had the opportunity to be part of professional repertory performances and to participate in everything needed to make them happen. They were energized by meeting a variety of student dancers from other colleges, encountering artists whom they only had heard about, and seeing works they had only read about.

Performances at the Kennedy Center

Wednesday, May 17, 2006, 6:00–7:00 p.m.
Gloria (1981) by Mark Morris
Purchase College, State University of New York
Purchase, New York

Goldberg Variations #11 and #12 (1996)
by Mark Haim
University of Maryland
College Park, Maryland

Divinity Blueprint (Draft #2) (2005)
by Keith Johnson
Scottsdale College
Scottsdale, Arizona

Wien (1995) by Pascal Rioult,
reconstructed by Joyce Herring
Vassar University
Poughkeepsie, New York

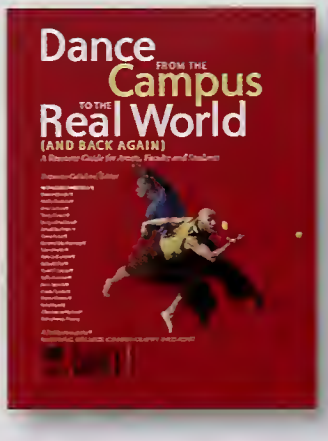
Virginia Reel (2005) by Robert Battle
Virginia Commonwealth University
Richmond, Virginia

Thursday, May 18, 2006, 6:00–7:00 p.m.
Katrina, Katrina: Love Letters to New Orleans
(2005) by Sara Pearson and Patrik Widrig
Tulane University
New Orleans, Louisiana

Dancers from the Newcomb Dance Company at Tulane University and the cast of the American College Dance Festival South Central Conference at the University of Texas at Austin perform *Katrina, Katrina: Love Letters to New Orleans*. The piece was conceived, choreographed and directed by Sara Pearson and Patrik Widrig. *Photo by Amitava Sarkar, Photography Insight.*

Purchase Dance Corps member Lindsay Parker in Purchase College's production of Mark Morris's *Gloria*. *Photo by Ted Kivitt/Corsaire Productions.*

From the Campus to the Real World (and Back Again)



Dance/USA realizes that we are living in a time when the field is changing dramatically. Artists and educators at the national level have sparked dialogue about the ways in which colleges and universities are once again becoming primary sites for development in the dance field. Mid-career artists are returning to colleges through hundreds of residencies each year and many are securing permanent positions as professors. At the same time, students are entering an increasingly challenging professional world with diminished funding and different options for employment. From 2001 to 2004, Dance/USA facilitated the NCCI Forums, which brought artists and faculty to the same table and were valuable in not only shaping a more cohesive community of those who strive to serve post-secondary students, but in moving the professional field forward.

Epiphany Productions' *In All We Dance*, choreographed and directed by Kim Epifano. *Photo by Andy Mogg.*

The culmination of the NCCI Forums was the creation of *Dance from the Campus to the Real World (And Back Again): A Resource Guide for Artists, Faculty and Students.* Drawing from the wisdom of 20 experts, including college faculty and administrators as well as established and emerging professional artists, *Dance from the Campus to the Real World* serves as an up-to-date guide for what to expect and how to plan for the future. "Residencies 101" provides guidance to both artists and faculty in planning and implementing residency projects. "Universities 101" orients artists to the lay of the land on campus and guides those who are considering faculty positions on what to expect and ask. "Real World 101" orients young dancers (and faculty) to what life will be like once begin a professional dance career. Drawing from their outstanding work with The Field, an arts service organization that serves independent artists from all genres, Steve Gross and Diane Vivona provide students with the tools to think through decisions before or immediately after graduation. Questions and exercises cover setting goals, assessing skills, deciding where to live and work, and getting started in performing and fundraising. Essays from professional artists cover a broad range of topics, offering real life experiences that augment the guidance.

Dance/USA has worked actively to encourage the publication's multiple uses, which are to: guide artists and college faculty in planning residencies and negotiating contracts; assist faculty by either serving as a textbook or as supplementary material for modifying curriculum; and arm students and emerging artists with the awareness and tools to prepare themselves to enter the professional dance

Blue Print by Rebecca Stenn, performed by (from left) Eric Jackson Bradley, Eric Dunlap, Faith Pilger, Rebecca Stenn, and Trebien Pollard. *Photo by Steven Schreiber.*

Esther Baker-Tarpaga, Gregory Barnett, Jeremy Hahn, and Ally Voye in Kristen Smiarowski's *13 plus 7 plus one*, performed at the Frank Gehry-designed Edgemar Building.

world and make career decisions.

The response to this publication has been extremely positive, and a number of colleges are using it as a textbook, including Cornish College, Purchase College and Dance Center at Columbia College Chicago. Laura Faure at Bates College commented, "Never has there been such a thorough and useful guide to this area of the field." Barbara Haley of Tulane University called this publication "one of the best collections of advice and procedures I have seen," and gave it to all graduating seniors in dance; faculty will also include it as part of the curriculum for the university's new M.F.A. in Theatre Management.

Based on the book's content, Dance/USA held workshops in 2006 in New York, San Francisco, and Los Angeles, where a panel of professional artists and faculty joined audiences of students as well as emerging and established artists to discuss and learn. The book and/or summary were also disseminated at national gatherings, including the National Performance Network and the Association of Performing Arts Presenters annual conference.

Choreographer Keith Johnson, who is on faculty at University of California at Santa Barbara, participated in the panel in Los Angeles, and found it to be a life-altering experience. He says:

> My life has gotten so much better since the Dance/USA panel. That was an important day for me and I left, re-grouped, and really thought about what I wanted out of academia and the professional world. Then I began asking myself and others if it was possible. And it is! Our new chair has been so supportive of me that I feel like I'm in a new job. I am thrilled. Thanks to you all for having a forum that is helping aspiring teachers. Once I had the opportunity to voice my concerns, I found that I had the desire to find my way. . . . and I am.

Joe Goode Performance Group in *Humansville:* (from left) Jessica Swanson, Felipe Barrueto Cabello, and Marit Brook-Kothlow. *Photo by RJ Muna.*

PANELISTS

New York

David Dorfman, artistic director, David Dorfman Dance; associate professor, Connecticut College

*P*eggy **Schwartz**, professor of dance and coordinator of dance, University of Massachusetts at Amherst

Rebecca Stenn, artistic director, Rebecca Stenn Company; dancer, choreographer, and teacher

Jill Sigman, artistic director, Jill Sigman/Think-dance; choreographer, performer, writer, and teacher

San Francisco

Della Davidson, professor, theater and dance at UC Davis; artistic director of Sideshow Physical Theatre

Joe Goode, artistic director, Joe Goode Performance Group; choreographer, writer, and director

Kim Epifano, artistic director, Epiphany Productions; adjunct professor, University of San Francisco and UC Davis

Erika Chong Shuch, artistic director of the ESP Project (Erika Shuch Performance Project); co-founder and co-director of EPI, the Experimental Performance Institute, at New College

Los Angeles

Keith Johnson, associate professor at California State University, Long Beach; performer and choreographer

Victoria Marks, professor at UCLA's Department of World Arts and Cultures; choreographer

Wendy Rogers, professor at University of California at Riverside; choreographer

Kristen Smiarowski, visiting artist and faculty at Loyola Marymount University; choreographer

GUEST WRITERS

Dance from the Campus to the Real World (and Back Again)

Bonnie Brooks
Wally Cardona
Ann Carlson
Terry Creach
Jacqueline Davis
David Dorfman
Steve Gross
Bonnie Oda Homsey
Jane Jerardi
Amii LeGendre
Bebe Miller
Tere O'Connor
Sally Sommer
Ivan Sygoda
Linda Tomko
Diane Vivona
Julia Ward
Charmaine Warren
Tricia Henry Young

Erika Chong Shuch in the ESP Project's *51802*. *Photo by Nolan Calisch.*

David Dorfman in *Dayenu*. *Photo by Beatriz Schiller.*

Della Davidson's . . . *the desire to return to the safety of Day*, performed by Jane Schnorrenberg, Kegan Marling, and Eric Kupers. *Photo by Vivian Tseng.*

Snapshots of NCCI Projects Around the Country: Round Three

Artists, students and community partners connect in 27 states and the District of Columbia

STATE: **Alaska**
SCHOOL: **University of Alaska Anchorage**
ARTIST: **Jump Rhythm Jazz Project**
COMMUNITY PARTNERS: **Alaska Dance Theatre, East High School Dance Department, West High School Dance Department, Woodland Dance Studio, Homer Council on the Arts**

With NCCI support, three artists from Jump Rhythm Jazz Project (JRJP) spent three and a half jam-packed weeks at University of Alaska Anchorage to set *Getting There* on the UAA Dance Ensemble and interact with the community. Artistic Director Billy Siegenfeld, along with company members Brandi Coleman and Glenn Leslie, introduced JRJP's high-energy technique, which incorporates scatting as well as dance. The cast was challenged and inspired to learn this contemporary technique to which students in Alaska typically have limited access.

JRJP's artists taught extensively at UAA. In three levels of modern dance technique, jazz, tap, dance for musical theater, dance appreciation, and repertory and ensemble, students gained insights into the origins of jazz music. The music and theater departments collaborated to extend these experiences to music students through workshops during "UAA Jazz Week." JRJP also taught technique and tap through Alaska Dance Theatre and at two local high schools. UAA also reached the more remote communities of Kodiak Island and Homer, offering full-weekend workshops for all age groups.

JRJP's *Getting There* was performed nine times by the UAA Dance Ensemble and received rousing response from audiences. The project's extensive outreach spanned a large geographical area in Anchorage, Homer, and Kodiak Island communities.

STATE: **Arizona**
SCHOOL: **Scottsdale College**
ARTIST: **Keith Johnson**

Scottsdale College commissioned choreographer Keith Johnson as part of their year-long project, "Life as an Artist: Is There a Career after College?" Johnson created *Divinity Blueprint (Draft #2)* during the two-week residency with Instinct Dancecorps. This work, a physical and stylistic challenge for students, took a poignant and occasionally lighthearted look at the relationships within a close-knit community.

Johnson's company took part in the residency, with each professional dancer mentoring a student during the creation process and coaching them in movement and performance skills. Students received a firsthand look at life in a professional dance company and could consult the professionals about career paths. Johnson's daily master classes for the Arizona dance community had a high turnout and attracted students and professionals from throughout the state. In a lecture/demonstration at McClintock High School, more than 200 students took class, watched Scottsdale students perform material from the residency, viewed repertory performed by Keith Johnson/Dancers, and participated in an energetic group discussion.

The culminating event was a full evening performance by Keith Johnson/Dancers in the Scottsdale College Performing Arts Center. As the Arizona valley rarely has the opportunity to host performances of this caliber, the evening was well-attended and generated a great deal of interest in the upcoming performances of *Divinity Blueprint (Draft #2)*. The students' performance of the new work was a success and, in a wonderful ending to the project, they received an invitation to perform it for the American College Dance Festival Gala Concert at The Kennedy Center.

STATE: **California**
SCHOOL: **University of California, Riverside**
ARTIST: **Ann Carlson**
COMMUNITY PARTNERS: **UCR's Cultural Events, UCR's Gluck Fellows Program of the Arts**

NCCI support enabled choreographer Ann Carlson to develop material for her large-scale work *CAke*, incorporating dance students at University of California, Riverside as an integral part of her artistic investigation. Developed by Carlson with video artist Mary Ellen Strom, *CAke* is a site-specific project and video installation that addresses the ways in which the art of dance has had an impact on lives,

using the human body as a medium. In Carlson's two-week residency at UCR, students were invited into this early work-in-progress as a vital part of the experiment. Students found this uncommon opportunity to work closely with an artist of Carlson's stature, and potentially to influence her next work, to be transformative.

Sixteen students experienced Carlson's persistent pursuit of an idea through her daily physical practice.

Carlson focused on creating a movement chorus based on 1913 archival film footage from the first efficiency motion studies. Sixteen graduate and undergraduate students experienced Carlson's persistent pursuit of an idea through her daily physical practice, and recognized her ability to turn problems into new opportunities — such as incorporating long strips of white photographic paper, hung as a substitute for a performance cyc, into a movement chorus reminiscent of manufacturing behavior, accompanied by video of the famous "I Love Lucy" scene in which Lucy tries in vain to keep pace with a candy assembly conveyer belt. This material was shown three times in an Open Lab setting that reached large, diverse audiences who responded enthusiastically.

Carlson's work was seen even more widely as a result of support from the Gluck Fellows Program of the Arts, which produces community performance and activities by students, faculty, and guest artists. The Gluck Contemporary Ensemble, a group of eight undergraduate dancers, performed Carlson's Open Lab material in 10 community events for K-12 students, a disabled veteran's hospital audience, and at the Riverside Art Museum. The post-performance discussions provoked conversation about both routine and metaphor-rich movements, indicating that Carlson's work-in-progress was already intriguing audiences.

STATE: **Connecticut**
SCHOOL: **Connecticut College**
ARTIST: **Doug Varone**
COMMUNITY PARTNERS: **Arts Programming Office, The Children's School, The Holleran Center's Program in Community Action**

Eddie Taketa, a longtime member of the Doug Varone Company and Dancers, restaged Varone's *Of the Earth Far Below* on two casts at Connecticut College. The students worked with dedicated spirit, and the first cast met the challenges of this intense schedule with a successful performance in December. In February, students were thrilled to have Varone and the full company in residence for two days, during which they taught a master class for the dance department and presented two workshops for pre-school students at The Children's School.

Varone and company members also led an intriguing Cultural Mapping Workshop, guiding 30 non-dance students through a series of movement and verbal exercises to explore their identities, aspirations, backgrounds, and beliefs. The workshop skillfully transformed the room into a global map that participants could travel while engaging in individual and group expression about religion, race, gender, economics, and class. Participating increased students' curiosity about dance and led many to attend the Doug Varone and Dancers concert, which proved to be one of the area's best-attended professional dance performances in recent years.

Halee Beucler and Joshua Knowlton of Connecticut College in *Of the Earth Far Below*, choreographed by Doug Varone. *Photo by Ali Emir Tapan.*

Varone and his company attended cast rehearsals and provided feedback, which gave students a rare opportunity to work directly with professional artists of the highest caliber. Experiencing such close artistic interaction and then watching the company's masterful performance made students feel closely connected to Varone's work, and had a profound impact on their artistic development. After four weeks of technique classes and additional rehearsal time with Taketa, both casts performed *Of the Earth Far Below* in numerous concerts over four months.

A staging still from Alwin Nikolais's work *Pond* at Florida State University. Still images were taken at key staging points throughout the dance to support accurate restaging. The spatial grid on the stage helps to clarify the dancers's coordinates on the stage, facilitating a more accurate reconstruction. *Photo by Marc Ray.*

STATE: **Florida**
SCHOOL: **Florida State University**
ARTIST: **Alwin Nikolais/Alberto Del Saz**
COMMUNITY PARTNERS: **Tallahassee Cultural Resource Commission, Boys and Girls Club, Belleview High School, Tallahassee Community College, FSU Friends of Dance**

With NCCI support, Florida State University invited Alberto Del Saz, director of the Nikolais/Louis Foundation, to restage Alwin Nikolais's work *POND* in conjunction with outreach activities about Nikolais's legacy. Del Saz introduced students to Nikolais's work in a Dance Forum panel discussion, presenting images, video excerpts of repertory, and taped interviews with artists, including Murray Louis. Students and faculty gained substantive background on Nikolais's work and development as an artist. Del Saz conducted an audition/master class for 60 dance majors, from whom he selected a 14-person cast. All auditioners were invited to continue taking daily classes in Nikolais's technique.

POND, created in 1982, demonstrates Nikolais's pioneering integration of technology and movement from a historical perspective. By rehearsing in the actual performance space, the cast came to understand the importance of lighting, staging, and video projection in Nikolais's approach to "total theater." Three evenings of rehearsal were dedicated to documenting the restaging, demonstrating to students the value of creating an important preservation tool. The performance integrated a presentation about Nikolais's legacy, giving the audience a deeper understanding of his work and energizing the post-performance discussion. Young students from Belleview High School and the Boys and Girls Club were invited to an afternoon presentation of *POND,* which included one low-tech performance in rehearsal clothes and a second with full lighting and costumes, illustrating the importance of Nikolais's multimedia aesthetic to his work.

As this cast may be one of the last generations to learn Nikolais's work firsthand from a company member, the restaging of *POND* and the documentation of that process were particularly valuable both for student learning and in preserving Nikolais's legacy.

STATE: **Hawaii**
SCHOOL: **University of Hawaii**
ARTIST: **Alberto Del Saz**
COMMUNITY PARTNERS: **Leeward Community College, Kapiolani Community College, Mid-Pacific Institute**

At the University of Hawaii, NCCI support gave students the opportunity to learn one of Alwin Nikolais's signature works, *Tensile Involvement,* from longtime company member Alberto Del Saz and to expose the community to Nikolais's legacy through outreach activities. Master classes at Leeward Community College, Kapiolani Community College, Mid-Pacific Institute, and University of Hawaii at Manoa introduced elements of Nikolais's technique

Many who attended were unfamiliar with Nikolais's work and were amazed at the multiple layers of expertise required to perform the choreography.

and choreography to college students and high school dancers throughout the region. Many who attended were unfamiliar with Nikolais's work and were amazed at the multiple layers of expertise required to perform the choreography. Students in a dance history class were intrigued by a lecture given by Del Saz, in which he spoke about professional dance touring and used photo projections to illustrate the theoretical premises of Nikolais's choreography. Learning the work directly from Del Saz, the cast gained a deep understanding of this innovative, landmark piece, created in 1953 and still visually stunning more than half a century later.

The cast shared the process of mounting Nikolais's masterpiece with the community through open rehearsals, five public performances, and one invited preview performance. These performances marked the work's premiere in Hawaii and helped to draw 60 people to two pre-show lectures about dance reconstruction, using the NCCI project as a model. *Tensile Involvement,* in which the dancers manipulate long, elastic bands to create a changing scene of lines, frames, and webs, was the closing piece on "Dance: Connection and Extension," a program that highlighted interaction with non-dance elements such as music, video, props, and light. Nikolais's work was enthusiastically received; in fact, the cast performed two encores of the entire work to rapt audiences.

STATE: **Illinois**
SCHOOL: **The Dance Center, Columbia College Chicago**
ARTIST: **Bebe Miller**
COMMUNITY PARTNERS: **N/A**

As part of The Dance Center's Repertory Performance Workshop, a credit-bearing course that creates opportunities for Columbia College's student dance company to work with professional choreographers, 14 students participated in a fascinating collaborative process with Bebe Miller to create *This is the Story of a Fable.* Miller worked directly with students and collaborated with Darrell Jones, a Dance Center faculty member who is a dancer in Miller's company. As this was the last of three works to be set on the student dance company throughout the semester, the cast was eager to use the skills they had developed in working with professional artists. Over three weeks, the cast used improvisation and other choreographic processes to develop seven duets that became raw material for the creation of Miller's new work. Initially rehearsing with Jones, students explored the possibilities of partnering as a way to deal with the concept of "personhood" in relationships. Miller then added her own phrases and edited the work, creating an unconventional narrative structure.

Working with both Miller and Jones provided students with valuable insight into choreographic collaborations, and being treated as full participants allowed them to develop ownership in the finished product. Students had previously experienced a one-week residency with Miller, including company performances, which had familiarized them with her aesthetic and enhanced their ability to offer intelligent contributions to her creative process. The performance was promoted as part of a campus-wide, end-of-semester celebration, resulting in a sold-out performance that attracted numerous non-dance students.

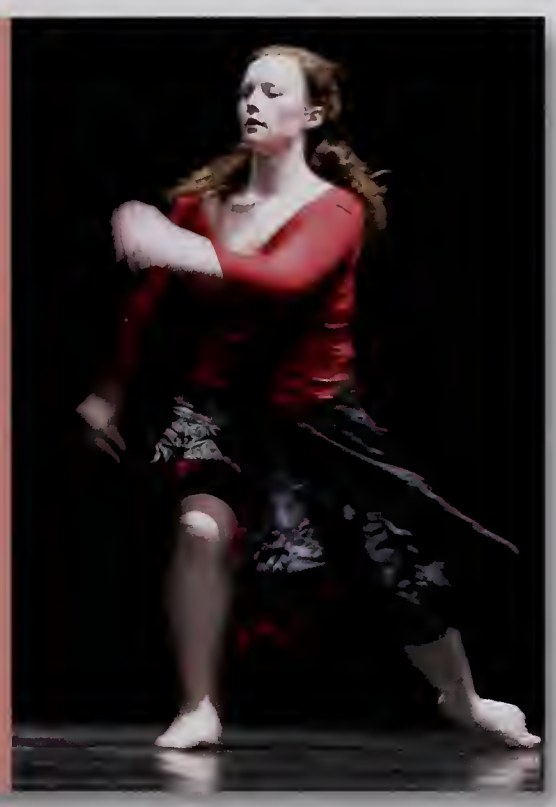
STATE: **Illinois**
SCHOOL: **Illinois Wesleyan University**
ARTIST: **David Dorfman**
COMMUNITY PARTNERS: **N/A**

Choreographer David Dorfman created an original work, *now & . . .,* during two weeks of residency with students in Illinois Wesleyan University's Theatre Arts Dance Program. Since the student body includes musical theater students, dancers, and actors, Dorfman's interest in the collaborative process and his commitment to involving those with little or no formal dance training were essential to the success of the residency. The student cast had the opportunity to rehearse alongside Dorfman's professional company. To reach the wider student body, Dorfman conducted a daily master class for dance and acting students and made himself available for questions about his work, careers in dance, and the life of a contemporary working artist. In addition, an extremely well attended community master class attracted students who are not ordinarily part of the dance program.

In line with IWU's goal to give students exposure to leading dance artists as well as hands-on experiences in the arts, a wide range of non-dance students were invited to work directly with Dorfman and his company, including costume designers, lighting designers, and sound designers. The residency culminated with six performances of *now & . . .* on the 2006 Dance Concert series, drawing a great deal of interest from students and faculty across campus.

STATE: **Kansas**
SCHOOL: **University of Missouri-Kansas City**
ARTIST: **Wally Cardona**
COMMUNITY PARTNERS: **Lawrence High School, Free State High School, 940 Dance Company, University of Missouri-Kansas, Elizabeth Sherbon Dance Theatre**

University of Kansas students benefited greatly from working with choreographer Wally Cardona in a three-week residency to create a work entitled *Flat*. Cardona introduced them to his approach to composition, encouraging them to think as choreographers and performers simultaneously. The resulting work has an urban, stark aesthetic with a techno sound score and movable mirrors that both hide and reflect the dancers. This scenic element is manipulated by the dancers throughout the piece, playing with the viewer's perspective of what is hidden and what is revealed.



Morgan Fogarty in the University of Kansas's production of *Flat* by Wally Cordona. *Photo by Earl Richardson.*

Local newspaper previews, radio interviews on an NPR affiliate, and a half-hour television program featuring Cardona rehearsing the students brought fresh ideas in dance to the Lawrence community, and resulted in large audiences for three performances at the 2,000-seat Lied Center. Cardona promoted dance in other ways by teaching intermediate/advanced modern technique and environmental choreography, speaking with a music class about the choreographer/composer collaborative process, and leading a lively discussion on "Dance in the Real World," featuring clips of his recent work. These events were open to dancers in the region, and members of the 940 Dance Company and students from the University of Missouri-Kansas City took advantage of the opportunity. Rounding out Cardona's community involvement were improvisation classes designed to intrigue non-movers at two local high schools and open rehearsals, which attracted art students with sketchbooks, a women's dance discussion group, a local arts organization, and a world dance history class.

The residency reverberated throughout the dance community at the University of Kansas, giving students new frameworks for developing their own artistic voices and audiences a deeper understanding of experimentation in dance.

STATE: **Louisiana**
SCHOOL: **Tulane University**
ARTIST: **Sara Pearson, Patrik Widrig**
COMMUNITY PARTNERS: **NORD/NOBA Center for Dance, One River Mississippi, Contemporary Arts Center of New Orleans, University of Texas at Austin, New Orleans community**

When the devastation inflicted by Hurricane Katrina put Sara Pearson and Patrik Widrig's scheduled residency at Tulane University on hold, the artists drastically re-imagined their project, instead creating *Katrina, Katrina: Love Letters to New Orleans* for Tulane's Newcomb Dance Company in spring 2006.

Due to the generosity of the University of Texas at Austin and Holly Williams, head of UT's performance unit in dance, Tulane students displaced by Hurricane Katrina were allowed to transfer to UT for the fall semester; the rehearsal process involved students from both schools. During their month in residence, Pearson and Widrig taught intermediate/advanced modern technique and encouraged the 12-person cast to share their experiences with Katrina and its aftermath through group discussion, writing, and improvisation. More than 150 people from Tulane and New Orleans contributed personal narratives about Katrina in an open workshop. This material, along with projected photographs and video footage of the ravaged city, was artfully woven with improvisation to create the new work.

Love Letters is an hour-long rumination, at various times heart-wrenching and wryly comic, about Katrina's impact on the lives of people in New Orleans. It was previewed in New Orleans, with an estimated 600 people packed into a large studio theater, including Tulane's president and several deans. It was then given a special performance at the University of Texas at Austin, as part of the American College Dance Festival South Central Region Conference. Newcomb Dance Company

Dancers from the Newcomb Dance Company at Tulane University and the cast of the American College Dance Festival South Central Conference at the University of Texas at Austin perform *Katrina, Katrina: Love Letters to New Orleans*. The piece was conceived, choreographed and directed by Sara Pearson and Patrik Widrig. *Photo by Amitava Sarkar, Photography Insight.*

was invited to perform *Love Letters* in its entirety on The Kennedy Center's Millennium Stage in Washington, DC, along with members of Pearson/Widrig Dance Theatre. This performance was given a positive review in *The Washington Post*.

As the project continues to evolve, Tulane dancers have been given additional professional opportunities. The Kennedy Center invited *Love Letters* to be part of a Whistle Stop Tour from New Orleans to DC and to be performed again on the Millennium Stage in September 2006. For participants and audiences in New Orleans and Austin, *Love Letters* was a timely, compelling, and even therapeutic, experience, an opportunity to both mourn the destruction of the old New Orleans and reflect on the spirit of the people to survive and rebuild.

STATE: **Maine**
SCHOOL: **Bates College**
ARTIST: **Seán Curran**
COMMUNITY PARTNERS: **Bates Dance Festival**

The Bates Dance Festival (BDF) and the Bates College Dance Program (BCDP) joined forces to host two residencies by Seán Curran that focused on the creative process and new work. During the Festival, Curran collaborated with scholar Suzanne Carbonneau in a three-week "Making Dances" workshop that immersed students in the dance-making process, utilizing video, observation, group dialogue, and creative writing. Also during the Festival, Curran's company spent a week in residence to work on completing *Aria* and open the studio for a work-in-progress showing for peers and students. Not only did students grow through this challenging "Making Dances" workshop, but Curran himself was inspired to use the same approaches with his own company. He performed his stunning tribute to Meredith Monk, *St. Petersburg Waltz,* on the Faculty Gala concert and gave a master class for 60 young people.

For the second component, during the BCDP residency, Curran created a musically complex and challenging new work, *Allegro and Allegro,* for 10 students. Curran broadened their horizons with his idiosyncratic mixture of Irish step dancing and release technique performed to Mozart, played live by a trio of musicians from the Department of Music. Curran also incorporated the cast's improvised material into the piece. Their full investment in the creative process was evident in five public concerts at Bates, and the work was selected for the New England regional American College Dance Festival Conference.

During his residency, Curran worked with the full dance department through open classes that incorporated a variety of contemporary approaches, such as yoga and release, and spent a significant amount of time interacting on a personal level with students in the studio and at post-rehearsal dinners.

STATE: **Maryland**
SCHOOL: **University of Maryland**
ARTIST: **Mark Haim**
COMMUNITY PARTNERS: **Clarice Smith Performing Arts Center, Mary "Mother" Harris Elementary School**

With NCCI support, Mark Haim created *Wannabe* for the Maryland Dance Ensemble and restaged five solos from *The Goldberg Variations. Wannabe* was created for seven dancers and two understudies during

a nine-day residency. It was previewed on campus in informal showings for the Department of Dance and the Honors program for more than 200 students, as well as at a free "Take Five" lecture/performance in the Clarice Smith Performing Arts Center that attracted more than 100 people. These interactive programs introduced the work to a broad audience. Set to an original score by Haim, *Wannabe* was given a full performance on the Maryland Dance Ensemble's fall and spring concerts for a total audience of 2,000 and was also performed in a free program on Maryland Day for 150 attendees. In evening rehearsals, Haim restaged *The Goldberg Variations.* Students performed excerpts on the Maryland Dance Ensemble fall concert with live accompaniment from a doctoral candidate in music, in two graduate thesis concerts, and on the Millennium Stage as part of The Kennedy Center's Celebration of College and University Dance.

One particularly successful outreach activity was a mini-residency at Mary Harris Elementary School in Adelphi, Maryland, modeled after Haim's program for the Lincoln Center Institute for the Arts in Education. After an informal showing, Haim and 12 dance students encouraged 100 third-graders to talk about the performance and to dance themselves. The UMD students were inspired by the children's responses and hope to form a long-term connection with the school.

Due to the extended scope of this project, Haim was able to interact deeply with the cast, the full dance department, and the community. His presence at the university over the course of two semesters exposed students to the creative process and generated ongoing conversations.

STATE: **Massachusetts**
SCHOOL: **Five College Dance Department**
ARTIST: **Trisha Brown**
COMMUNITY PARTNERS: **Weissman Center for Leadership at Mount Holyoke College**

NCCI support gave students from The Five College Dance Department the extraordinary opportunity to learn Trisha Brown's masterwork, *Set and Reset,* from Abby Yager, a former member of the Trisha Brown Dance Company (TBDC). Two dancers from each campus were in the cast and, during the Five College January term, Yager taught daily technique classes and restaged the work. Guest assistance from Lani Nahale and Mariah Mahoney, two former TBDC members, expanded the students' contact with professional dancers. An open rehearsal featuring a performance and a lively question-and-answer period attracted a large audience from the general community. Yager left students a set warm-up, with each student responsible for a section. This additional training in how to prepare for a performance was invaluable to the dancers' mind-set and physical awareness. Sets and costumes were recreated by Five College faculty members, based on Robert Rauschenberg's original instructions.

The cast gave nine performances of the work, touring to Hampshire College, Amherst College, and Smith College. Trisha Brown attended opening night, and students were honored to speak with her after the performance, as well as attend a question-and-answer session and a lecture in which Brown spoke about her evolving creative interests. Over the course of their performances, the cast's understanding of the construction of the piece deepened. Hundreds of academic and community members were privileged to see one of the major works in 20th Century American dance.

Performance of Trisha Brown's *Set and Reset/ Reset.* Five College Dance Department. Dancers: Kellie Lynch, Ashley Hensel-Browning. *Photo by Jim Coleman.*

STATE: **Michigan**
SCHOOL: **Wayne State University**
ARTIST: **Joshua Hilberman**
COMMUNITY PARTNERS: **Detroit Public Schools, Detroit Opera House, Detroit Institute of Arts, Swing City Dance**

NCCI support brought American tap dancer and choreographer Joshua Hilberman to the Detroit metropolitan area for a 10-day choreography and teaching residency at Wayne State University, culminating in the creation of *Three for Marijin.* Hilberman created the work for the Wayne State University Dance Company, drawing on historical

tap and vocabulary such as the buck and wing and the Charleston. He skillfully mixed classic tap vocabulary with contemporary dance-making practices, and encouraged active student participation in creating the new work.

Significant outreach included Hilberman's master classes for Detroit Public Schools and area dancers and teachers and a lecture/demonstration on the process of creating *Three for Marijin*. An outdoor tap event, "Tappin' on Broadway-Detroit," brought hundreds of tappers and audience members for a free master class, performances by Hilberman, and a highly successful open tap improvisation jam. The new work was first performed at the department's 52nd annual "ONSTAGE! Dance Theatre for Youth: That's Tap!" This event exposes many of the 3,000 Southeast Michigan children and youth to concert dance for the first time, and includes a teacher's curriculum guide on CD-ROM. Hilberman's work was also performed in WSU's Departmental Concert and the grand opening of a new YMCA in Detroit, and was one of six adjudicated works selected for the spring gala at the Detroit Institute for the Arts. The WSU Dance Touring Company exposed many students throughout metropolitan Detroit and Michigan to *Three for Marijin* on its 2006 Winter Tour, and the work has now become part of the department's active repertory.

The project had substantial impact in enhancing current partnerships, forging new connections, and enlivening WSU's youth dance curriculum with the energy and artistry of Hilberman's tap style.

STATE: **Michigan**
SCHOOL: **Western Michigan University**
ARTIST: **Dianne McIntyre, Amina Claudine Myers**
COMMUNITY PARTNERS: **Five public schools from Kalamazoo, two public schools from Battle Creek, Education for the Arts County Dance Program, Southern Methodist University**

With NCCI support, Dianne McIntyre restaged Helen Tamiris's *How Long, Brethren?* on students at Western Michigan University. The work, which examines the difficult lives of plantation slaves, premiered in 1937 and was all but lost until McIntyre painstakingly recreated it in 1991 by tracking down and interviewing the original dancers. WMU dancers helped to preserve Tamiris's dance for another generation. During rehearsals, McIntyre imparted the historical context of the work and its precise images, asking dancers to study the physicality of slaves doing hard labor such as picking cotton. Describing the creative process as "detective work," McIntyre encouraged the dancers to research the time period, find personal meaning in the lyrics of spiritual songs, and share their insights.

Students from several disciplines benefited from McIntyre's perspectives on dance and history and her deep understanding of the social content in Tamiris's work. McIntyre taught modern technique classes for dance and music theater students, discussed her career in a senior seminar, hosted an open rehearsal, and lectured in dance history and general education courses. She worked collaboratively with Amina Claudine Myers, the music consultant and conductor for *How Long, Brethren?*, to

How Long, Brethren? by Helen Tamiris, performed by Western Michigan University dancers. *Photo by John Lacko.*

familiarize the dancers with working with live music provided by WMU's music ensemble, symphony orchestra, and chamber singers. A special lecture and performance was held for seven public schools in Kalamazoo and Battle Creek and homeschool students in the countywide Education for the Arts Dance Program. A feature story in the Sunday arts section of the *Kalamazoo Gazette* stimulated interest in the residency.

How Long, Brethren? was presented in celebration of the 10th anniversary of the dance department's Great Works Dance Project, a growing endowment set aside for this kind of creative project. Audiences were impressed by the combined power of live music and dance and by the students' skill in giving an authentic, yet fresh, take on Tamiris's work.

STATE: **Missouri**
SCHOOL: **Southwest Missouri State University**
ARTIST: **Shirley Ririe**
COMMUNITY PARTNERS: **Theatre Arts and Dance Program at The University of Arkansas at Little Rock, Ozarks Dance Academy, The Odyssey Project of the College of Arts and Letters at Missouri State University, The Springfield Ballet, Temple Israel**

Southwest Missouri State University brought choreographer Shirley Ririe to campus to restage *Ha'Shoa,* her acclaimed dance drama dealing with the Holocaust, for a 20-person cast consisting of the students' Inertia Dance Company, resident professionals, and community performers. This powerful 26-minute work depicts the physical, emotional, and spiritual trek of one family leaving behind their home and walking toward their death. The work is set to the intense music of Krzysztof Penderecki and features a cantor performing a haunting Jewish prayer in Hebrew.

Ha'Shoa was performed in Missouri State's Spring Dance Concert, as well as at the University of Arkansas at Little Rock, to extend outreach for the project beyond Springfield. As the University of Arkansas is working to reinstate their dance program, this outreach was timely and appreciated. The Little Rock audience included many first-time dancegoers: university administrators, faculty, and students; area high school students and teachers; a large contingent from three synagogues; and the only known living Holocaust survivor in the state. An exhibit of Holocaust art in the theater's lobby added to the experience. A post-performance symposium entitled "Imagining the Unthinkable: Testimony and the Aesthetic Memory" at each university allowed the audience to discuss the performance and hear Ririe speak about creating *Ha'Shoa.* Panelists representing perspectives from various fields included professors in dance, film and mass media, philosophy, and art, as well as a rabbi from Springfield. Additionally, middle and high school students in Springfield, only a handful of whom had previously seen live dance performance, attended a separate performance and symposium.

The cross-cultural focus of the project created new relationships with the Jewish community, and helped bring both important knowledge about the Holocaust and a new appreciation for dance to audiences in both the Springfield and Little Rock areas.

Dancers from Southwest Missouri State University in Shirely Ririe's *Ha'Shoa*. *Photo by Loyal Auterson.*

STATE: **Missouri**
SCHOOL: **Washington University in St. Louis**
ARTIST: **Alonzo King, Arturo Fernandez**
COMMUNITY PARTNERS: **The Washington University Center for the Humanities, West End Community Conference Center, Missouri Dance Education Organization**

With NCCI support, Alonzo King, founder and artistic director of LINES Ballet in San Francisco, became the first major guest artist from the West Coast to visit Washington University. Assisted by Arturo Fernandez, King restaged two excerpts from *Koto* on a student cast trained in modern and ballet. Though King identifies his work as ballet, students found that his approach to teaching and choreography expanded the meaning of the term. In rehearsal, King challenged the cast to embrace both physical virtuosity and their own personal inter-

Washington University in St. Louis: Vivan Chen (left) Marquita Redd (above right), and Anisa Baldwin Metzger. *Photo by David Marchant.*

pretations of the movement with complete commitment. Though demanding, the residency was rewarding for students who developed a real affinity for King's strong verbal encouragement to plunge into each challenge.

As the university's dance program seeks to provide students with a global perspective on dance, hearing King talk about his interest in other cultures and his experiences with cross-cultural collaborations added great value to the residency. King participated in more discussion of his aesthetic and its relation to contemporary dance in a seminar course, "Ballet as Ethnic Dance and Classical Art," and a lecture/studio class, "Modern Dance and the African American Legacy." Additionally, King led a group of 25 upper-level students through a choreographic workshop, and Fernandez taught a master class to local teachers and high school students. Through partnership with the Washington University Center for the Humanities, King participated in a panel entitled "Understanding Dance as the Language We Embody," which was well-attended by the general public. King also visited local teens in a hip-hop class at the West End Community Conference Center in a primarily African American neighborhood. After showing a DVD of company repertoire, King fielded enthusiastic questions about dancing on MTV and auditioning, providing students with both pragmatic advice and inspiration.

STATE: **New Jersey**
SCHOOL: **Rutgers University**
ARTIST: **David Dorfman**
COMMUNITY PARTNERS: **N/A**

NCCI support allowed David Dorfman to create *underground now,* a work about contemporary activism, for 15 students at Rutgers University. From the beginning, this project was unique in that the cast included students from both the B.A. and B.F.A. degree programs in dance, who forged a strong bond in working through Dorfman's community-based artistic process. Though activism is a regular topic of Dorfman's work, the choreography for *underground now* emerged from the students at Rutgers. With guidance from Dorfman and his three artistic assistants, the cast investigated the idea of modern protest and translated it into movement by working through autobiographical material and structured improvisations. Creating the work demanded an intense commitment to self-reflection and the ability to transform intention into action, a challenge that students enthusiastically met. The powerful new work had four nearly sold-out performances at Rutgers' New Theater and brought a new type of dance experience to audiences of approximately 1,200. Audiences responded viscerally to the work's intense images of war and its spirit of protest, giving standing ovations throughout the run of the concert.

In addition to the successful performance, Dorfman's residency awakened a spirit of student activism, leading dance students to participate in rallies against university budget cuts and to apply their new knowledge of community-based artistic process to other political action on campus.

STATE: **New York**
SCHOOL: **Purchase College, State University of New York**
ARTIST: **Mark Morris**
COMMUNITY PARTNERS: **Davis Elementary School, Maimonides Academy, Cherry Lane Elementary School, Stillmeadow Elementary School, Prompter's Language of Dance program, Affiliates, Hunter College, Purchase College Chorus, Purchase Symphony Orchestra, Mark Morris Dance Group**

NCCI funding allowed the Purchase Dance Corps to be the first company, other than the Mark Morris Dance Group (MMDG), ever to perform one of Morris's signature works, *Gloria*. After former MMDG dancer Megan Williams restaged the work, students traveled to the Mark Morris Dance Center for class and an afternoon of rehearsal with Mark Morris and his company. Both student casts per-

formed the 30-minute piece and Morris spent hours coaching, providing background information on the work's historical roots and perfecting rhythms. Four company members worked one-on-one with the students who were performing their respective parts. This close interaction with professional dancers was a highlight for students, as was the MMDG performance of *Gloria* at BAM, to which the cast, singers, and conductors received complimentary tickets.

The work was performed by two student casts on the Purchase Dance Corps Spring Concert, which drew audiences of 1,600 over six nights. Set to Vivaldi's *Gloria in D,* the piece was accompanied by the Purchase College Chorus and the Purchase Symphony Orchestra, led by conductors from Purchase's Conservatory of Music. On-campus activities included classroom workshops for Art and Design students and the cast of *Gloria,* who discussed momentum and the human body in the context of culture and society. Students performed three lecture/demonstrations in local area schools, and children from Prompter's Language of Dance program were bused in for a special performance of *Gloria* in The Performing Arts Center. Williams led a "Prelude" talk for audience members and a fundraising luncheon for a senior volunteer group. The performances garnered press recognition in *The New York Times* and *Dance View Times,* an online dance journal.

The dancers benefited greatly from additional performance opportunities, including presentations at The Legacy Project at Hunter College, The President's Club Gala in Westchester, The Kennedy Center's Millennium Stage, and the International Festival of Dance Academies in Hong Kong. The exceptional scope of this nine-month project was matched only by the unforgettable day that the Purchase Dance Corps spent working directly with Mark Morris.

STATE: **New York**
SCHOOL: **Sarah Lawrence College**
ARTIST: **Neil Greenberg**
COMMUNITY PARTNERS: **N/A**

During their NCCI residency, students at Sarah Lawrence College were introduced to new ideas in dance making when choreographer Neil Greenberg created *Three.* Greenberg videotaped as he led the cast through improvisations and then taught them the movement from videotape. After a month, Greenberg structured the material to create *Three* in a practice that stretched the imagination of students and deepened their relationship to technology.

Greenberg's performance aesthetic encouraged students and technical faculty to re-imagine the performance space with new light lines, entrances downstage from the proscenium, and gallery space along the perimeter of the theater. Greenberg taught a master class based on improvisational structures and presented a lecture/demonstration about his artistic interests and choreographic methods. The residency culminated in two well-attended performances of *Three,* presented in the De Carlo Performing Arts Center. Each was followed by a question-and-answer session that helped the audience better understand Greenberg's approach. The opportunity to observe an artist who works with technical elements and uses theater in a non-traditional way has led students to expand their approach to presenting their own work.

STATE: **New York**
SCHOOL: **Vassar College**
ARTIST: **Pascal Rioult**
COMMUNITY PARTNERS: **Bardavon Opera House, Poughkeepsie Middle School, Dutchess Day School**

Nine dancers from Vassar Repertory Dance Theatre participated in a 10-day intensive with Pascal Rioult as he restaged his signature work *Wien.* In what turns out to be a dark, violent piece, dancers are costumed in 1940s clothing and perform to a Viennese waltz by Ravel. Learning repertory from a professional company sparked an invigorated interest in dance among the cast and a higher level of technical accomplishment. Rioult taught a master class for 35 students and a lecture/demonstration about his choreographic process with the help of his company, Pascal Rioult Dance Theatre.

The residency caught the community's attention through a lecture/demonstration that brought together Dutchess Day School, a small, private, suburban institution, and Poughkeepsie Middle School, a larger, inner-city public institution. The 50 students in attendance were mesmerized by the performance and discussed the choreography, demonstrating the power of art to bring together diverse groups of people. Rioult spoke about *Wien* and the success of the residency at a brunch attended by the president of Vassar College and other prominent community members, which elevated the project's visibility. The annual Gala at Bardavon Opera House featured *Wien* along with other works by Vassar Repertory Dance Theater; the audience of 1,500 included students from the two schools who were given free vouchers. *Wien* was also performed at The Kennedy Center and will be featured in the opening of a new dance theater at Vassar next year.

As a result of Pascal Rioult Dance Theater's extended residency, Vassar formed a strong relationship with the company and will collaborate on a new project by seeking funds from the New York State Council on the Arts for a summer dance workshop in 2007.

At the high schools, varsity athletes and students from fine arts and physical education classes discovered the physically and mentally challenging aspects of dance.

STATE: **North Dakota**
SCHOOL: **Dickinson State University**
ARTIST: **Ririe-Woodbury Dance Company**
COMMUNITY PARTNERS: **Roosevelt Elementary School, Dickinson High School, Trinity High School**

NCCI funds supported a successful one-week residency with Ririe-Woodbury Dance Company at Dickinson State University and the creation of a work for 12 dancers from the university's Form and Fusion Dance Company. The cast was challenged but felt a deep sense of satisfaction in being part of the creative process. A series of master classes with Ririe-Woodbury were open to Dickinson students and four local dance studios. A creative movement class was also very successful; the adult participants commented on their enhanced understanding of dance and their pride in trying something new.

A cross-disciplinary project on "Motion," in collaboration with the Art Department, resulted in a gallery presentation of artwork in the Student Center. Additionally, the company's technical director was a guest speaker for a course on lighting design and offered a master class in lighting dance performances. Living up to its motto of "Dance is for everybody!," Ririe-Woodbury Dance Company extended the impact of this residency with activities at Roosevelt Elementary School, Dickinson High School and Trinity High School. At Roosevelt, 150 grade school students, 20 teachers and administrators, and two members of the North Dakota Council on the Arts attended a lecture/demonstration. Creative movement classes at each of these schools helped to increase awareness of dance and Dickinson State University's dance program. At the high schools, varsity athletes and students from fine arts and physical education classes discovered the physically and mentally challenging aspects of dance and encouraged their principal to consider hiring a dance teacher.

The Ririe-Woodbury Dance Company's culminating performance to an enthusiastic audience of 600 garnered a resounding standing ovation, demonstrating the Dickinson community's appreciation for having a professional dance company in residence.

STATE: **Ohio**
SCHOOL: **The Ohio State University**
ARTIST: **Mark Morris**
COMMUNITY PARTNERS: **(Schools): Indianola, Rosemont, Starling Middle School, Duxberry Park, Fair Ave Elementary School, Monroe Middle School, Beck, Arts Impact Middle School, Columbus School for Girls Middle School, Columbus School for Girls Upper School**

Three faculty members of The Ohio State University (OSU) created a comprehensive project to reconstruct *All Fours* by living master Mark Morris, and to create notation and curriculum to share this work with students and future generations. Faculty members Susan Hadley and Valarie Mockabee conducted technique class and rehearsals, and notator Sandra Aberkalns finalized the Labanotation score, adding imagery given by Morris in rehearsals. This completed score is now housed at the Dance Notation Bureau's Library. Learning a work in the current repertory was an unprecedented opportunity for students, particularly as they benefited from Morris's detailed and insightful feedback in rehearsals over a two-day period.

The project culminated in four performances of *All Fours* accompanied by live music by Columbus's Chamber Orchestra ProMusica as part of OSU-DanceDowntown at the Capital Theatre. The outcomes of this project extended far beyond the dance community: sixteen complete lesson plans and an array of supporting materials were created for central Ohio public and private school systems, in accordance with state curriculum standards. OSU faculty and dancers participated in a professional development seminar with Columbus Public School teachers to help them integrate dance into science, language arts, English as a second language, math, and social studies, using Morris's work as the inspiration. Guided by the new curriculum, teachers introduced ideas about dance, choreography, and Labanotation to students, who then enjoyed the children's matinee performance, generating a relationship between OSU and the participating schools. An informational three-minute DVD by an OSU student describing the reconstruction of *All Fours* was presented four times during Gallery Hop, one of Columbus's most vibrant artistic events, drawing approximately 280 audience members.

The work of choreographer Mark Morris had a strong impact on OSU dancers, Ohio public school students, and general audiences in the greater Columbus area. The resulting notation will serve the dance field at large.

STATE: **Ohio**
SCHOOL: **University of Cincinnati**
ARTIST: **George Balanchine**
COMMUNITY PARTNERS: **Fairview English/German Bi-Lingual Elementary School, Sheill School for the Performing Arts, School for the Creative and Performing Arts, De L'Arts**

Dance students at the University of Cincinnati were presented with the challenge and opportunity to learn George Balanchine's timeless work, *Serenade,* from repetiteur Bart Cook. Recreating the masterpiece generated camaraderie. Guest artists visiting throughout the rehearsal period included Vivi Flindt of the Royal Danish Ballet, who told stories about learning *Serenade* at age 13 from Balanchine himself, and Patricia Rozow, former ballerina with Ballet West and Cincinnati Ballet, who had performed every female role in the work and volunteered to coach the students.

Outreach activities included an open rehearsal for 400 elementary school students and dance enthusiasts. Cook balanced an entertaining discussion with a productive rehearsal, which highlighted challenging lifts, and the young audience had many eager questions about the performance of the full piece. A lively panel discussion attracted more than 100 dance majors from School for the Creative and Performing Arts, and 60 children and parents took advantage of a free Saturday matinee performance. *Serenade* was chosen as the closing work for an event at Xavier University that featured almost every performing dance group in Cincinnati.

The project's grand finale, two performances of *Serenade* together with *The Firebird* on the University of Cincinnati campus, drew full audiences of college administrators, students, regional dancers, and the public. Performances were stellar and, in fact, two dancers were offered apprenticeships with Cincinnati Ballet, while another was offered a full corps contract from Dayton Ballet.

University of Cincinnati dancers Rachel Cahayla-Wynne and Britton Spitler in George Balanchine's *Serenade. Photo by Rene Micheo.*

STATE: **Oregon**
SCHOOL: **Reed College**
ARTIST: **Collage Dance Theatre**
COMMUNITY PARTNERS: **Portland Institute for the Contemporary Arts, Conduit Studios**

In a week-long residency, Collage Dance Theatre worked with students at Reed College on *Site-Reedings,* which used the ancient text of *Beowulf* as thematic material and added modern concepts of performance. With the help of community partners Portland Institute for the Contemporary Arts and Conduit Studios, the residency brought the concept of non-traditional performance space to dancers in the Portland community.

To launch the residency, Collage Dance Theatre artists and sisters Heidi and Merridawn Duckler led a three-hour workshop in the campus dining hall where 40 students from various disciplines developed movement for this alternative space, utilizing tables, windows, partitions, and chairs. Students honed and presented group movement studies in several sites in the dining hall, and the discussion around these compositions was energetic. This practice was repeated several times throughout the week, transforming public spaces such as classrooms, chapels, lounges, and lecture halls into works of art. By bringing dance out of the theater and the studio, the project increased public access.

The culminating performance, an evening of dance entitled "How to Read *Beowulf,*" featured two casts of students and company members; the audience followed the performers from one non-traditional dance space to the next. Performance in alternative site-specific locations proved very accessible to audiences and gave students at Reed College a broader sense of the possibilities of performance.

STATE: **Pennsylvania**
SCHOOL: **Penn State Altoona**
ARTIST: **Martha Wittman**
COMMUNITY PARTNERS: **Southern Alleghenies Museum of Art**

Martha Wittman of the Liz Lerman Dance Exchange made multiple visits to Penn State Altoona over nine months to create *Imprints on a Landscape:*

Mining Sketches for Altoona. Part of a larger dance work in development with the Dance Exchange, *Imprints* is inspired by the story of Wittman's father, a coal miner and WPA artist who documented the mining community through printmaking.

Wittman made site visits before the residency to interview local people who had connections to coal mining, including young and elderly miners, executives at the Windber Coal Heritage Center, local artists, and a landscape historian. Traveling to sites such as the Acid Mine Drainage Art Park to shoot video footage of landscape added a wealth of raw material. Along with colleagues Margot Greenlee and Matt Mahaney, Wittman led an introductory workshop for students and faculty to meet potential participants and assembled four different casts consisting of dance minors, theater students, and community members.

The creative process explored the connections between life, work, and landscape and incorporated movement, video, still projections, and spoken text. The choreography was based on specific images, such as the labor of coal mining and the techniques used in printmaking. The physicality required to tunnel, dig, carve, and work in tight spaces was embodied by the cast and transformed into movement sections. The final work was performed in May 2006 in the Wolf Kuhn Theatre, giving a rural Pennsylvania community the opportunity to reflect on the history of coal mining in their region through contemporary dance theater.

STATE: **Texas**
SCHOOL: **Southern Methodist University**
ARTIST: **Agnes de Mille; Gemze de Lappe; Glory Van Scott**
COMMUNITY PARTNERS: **N/A**

With NCCI support, Southern Methodist University restaged Agnes de Mille's *The Four Marys,* a nearly forgotten masterwork that had not been performed in more than 30 years. *The Four Marys* is set in the antebellum South and offers a sympathetic portrayal of slaves, a significant artistic and political choice by de Mille given that the work premiered in 1965, in the heart of the civil-rights era. The restaging of the choreography began after nearly three years of archival research to collect materials that would help in the reconstruction process, such as de Mille's choreographic notes, the musical score, and silent films of the ballet.

During a 12-day residency, Glory Van Scott, a member of the original cast, and Gemze de Lappe, de Mille's principal repetiteur, acquainted SMU Dance Division students with de Mille's aesthetic and the history of the ballet. Two casts undertook the painstaking process of piecing together the ballet from old film footage and the guest artist's memories. The complexity of de Mille's musical phrasing was preserved in pianist Jeff Lankov's recreation of the score and live accompaniment in rehearsal. To embody the drama of this work, students were challenged to seamlessly integrate acting, dancing, and gesture, and encouraged to read slave narratives and write autobiographies of their characters to add nuance to their portrayals. To take advantage of this historic restaging project, the Dance Division took oral histories of De Lappe and Van Scott, and de-Mille Productions arranged for the professional videotaping of a dress rehearsal.

The ballet's eight performances were received enthusiastically by audiences of 2,500 and resulted in discussion about slavery and de Mille's portrayal. Pre-performance lectures, an interview with De Lappe and Van Scott on Dallas's classical music radio station, and comprehensive articles in *The Chronicle of Higher Education* and *The Dallas Morning News* on the reconstruction process brought knowledge of de Mille's work and the importance of restaging dance masterworks to a wider audience.

STATE: **Utah**
SCHOOL: **University of Utah**
ARTIST: **Deborah Hay**
COMMUNITY PARTNERS: **University of Utah's College of Fine Arts**

In a two-week residency at the University of Utah, Deborah Hay created *Poof* for a cast of 14 women. Students were excited by the chance to interact with a master artist and challenged to understand the philosophical underpinnings of her post-modern aesthetic and experimental process. Hay also restaged *Exit,* a work marked by a slow procession traveling across and exiting the stage into a bright light. These two large works gave many students an opportunity to perform. The restaging of *Exit,* in particular, helped develop a new audience, as the cast was primarily made up of non-dancers.

Hay was extremely generous in sharing her artistic process with students, and even after her departure, students were so eager to continue the work that the cast of *Poof* staged a 30-minute improvisational event in the student union. The buzz about this event provided an opportunity to promote the upcoming concert, resulting in high attendance. Hay's residency provided an opportunity for deep experiential learning that profoundly impacted students' thinking about improvisation, process, and performance.

STATE: **Vermont**
SCHOOL: **Bennington College**
ARTIST: **Eiko and Koma**
COMMUNITY PARTNERS: **The Park McCullough Estate, The Carving Studio and Sculpture Center**

Japanese artists Eiko and Koma spent half the fall semester in residence at Bennington College, working with a cast of visual art and dance students to create *Of the Water.* Since this project was part of a course, students could devote the extensive time the work demanded. In rehearsals, the cast was introduced to huge paintings created by students at the Reyum Institute of Arts and Cultures in Phnom Penh, Cambodia and to music by Cambodian pop artists, which formed the inspiration for the new work. The mural-like paintings surrounding the performance space depicted women floating on water, and Eiko and Koma invited the cast to paint additional panels for the floor.

Of the Water was performed on three consecutive weekends in three locations: outside on the grounds of the Park-McCullough Estate in North Bennington, in a black box theater at Bennington College, and at a smaller gallery space at the Carving and Sculpture Studio in West Rutland, Vermont, challenging students to adapt to different environments. The interplay of dance, visual art, and cultural perspectives from Japan and Cambodia opened students to a new range of possibilities for art-making, and sparked a deep interest in Eiko and Koma's body of work, which students learned through video. Eiko's two "Delicious Movement Workshops" for students and the broader community cultivated a deeper understanding of her aesthetic, which often explores themes of life, death, culture, and compassion.

This project stimulated conversations among audiences at the two post-performance talks. After being so immersed in the process of creating *Of the Water,* students added to the audience's insights into the work by speaking passionately and articulately about their own experiences working with Eiko and Koma.

STATE: **Virginia**
SCHOOL: **Virginia Commonwealth University**
ARTIST: **Robert Battle**
COMMUNITY PARTNERS: **Richmond City Parks and Recreation, the Richmond Ballet, Richmond City Public Schools, the Richmond Black History Museum**

Choreographer Robert Battle guided dance majors at Virginia Commonwealth University through a seven-week rehearsal process, culminating in the creation of *Virginia Reel.* Set to an original percussion score composed and performed live by Robbie Kinter and Marc Langelier, the work's driving rhythm, explosive energy, and powerful choreography reference both the grim history of slavery and the transcendence of the African American spirit. Early in the process Battle and the cast took an African American History Tour of Richmond, which added fascinating historical context to the development of the work. This experience, combined with a work-in-progress and public dialogue event with the African American Studies Department, provided a rich background for the creation of the new work.

While developing the new work, Battleworks Dance Company performed in Richmond two nights, where Battle taught several master classes and the cast presented *Virginia Reel* at Armstrong and Thomas Dale High Schools in a lecture/demonstration. Students discussed the issues raised by the work and learned steps from the dance. The community's reaction to these events was overwhelmingly positive. For the cast, the opportunity to work as teaching artists and share the work with the Richmond community was very rewarding and strengthened VCU's commitment to outreach activities. *Virginia Reel* was presented at the Grace Street Theater to audiences who were enthralled with the energy and passion of Battle's choreography and the cast's performance. VCU's cast was also selected to perform the work at the Celebration of College and University Dance at the John F. Kennedy Center for the Performing Arts.

The interplay of dance, visual art, and cultural perspectives from Japan and Cambodia opened students to a new range of possibilities for art-making.

STATE: **Washington**
SCHOOL: **Cornish College of the Arts**
ARTIST: **Martha Graham**
COMMUNITY PARTNERS: **The Moore Theater, Seattle Theater Group, Pacific Northwest Ballet School, Dance Fremont, Cornish College Preparatory Dance Program, Tacoma School of the Arts, DANCE This, Velocity Dance Center, KICK, Kaleidoscope Children's Dance Company, Fremont Dance Works, Seattle Academy of Arts and Sciences, Northwest School, Arts Corps, Treehouse for Kids, Ewajo Dance, TTAAP Central, Chinese Drill Team, Leela Kathak Dancers, Tsimshian Hayuuk Dance, Big Brother/Big Sisters of King County**

With funding from NCCI, Cornish College celebrated its enduring connection to Martha Graham by restaging *Diversion of Angels* in a month-long residency with two former Graham dancers. In 1930, Graham spent a summer teaching and performing at Cornish and now, 75 years later, her lasting legacy

Diversion of Angels by Martha Graham, performed by Cornish College's Christopher Tucker and Jamie Karlovich. *Photo by Chris Bennion.*

was commemorated. Former principals Peter Sparling and Susan McLain spent two weeks each at Cornish, leading daily classes for 90 dance majors and rehearsals for the cast and understudies. Physically and mentally challenging, the choreography requires performers to delve into their own psyches to convey a strong, emotional presence.

In a dance department where Graham technique remains a foundation of the ongoing curriculum, having the opportunity to learn from artists who bring a personal connection to Graham left an indelible imprint. A broader community residency was the centerpiece of "Day of Dance: The Life and Legacy of Martha Graham" at The Moore Theater, which featured a performance of *Diversion of Angels* and Graham technique by Cornish students, along with a lecture/demonstration narrated by McLain and audiovisual materials from the Martha Graham Resources. High school age dancers came to master classes, and an open rehearsal attracted 50 community members whose curiosity was sparked by strong media coverage. After opening to sold-out houses, *Diversion of Angels* was performed in SOLID, a two-week Seattle dance festival. A pre-performance lecture provided insight into Graham's choreography and added a historic context. The piece was also performed in "An Evening in the Arts," Cornish's annual fundraising gala, drawing over 375 Seattle arts patrons, and again in July 2006 for an audience of 6,000 at the Seattle Theatre Group.

Looking back at the experience, students reflected on the value of learning seminal choreography from its original dancers, and the ways in which this hands-on mentoring builds a lineage for the art form.

STATE: **Washington**
SCHOOL: **University of Washington**
ARTIST: **Sarah Stackhouse/José Limón**
COMMUNITY PARTNERS: **José Limón Dance Company, UW School of Dance, Cornish College for the Arts, Dance Fremont, UW School of Drama Professional Actor Training Program, Hengda School of Dance, Creative Dance Center, Pacific Northwest Ballet**

Continuing a tradition of re-creating historical dances, University of Washington's Chamber Dance Company invited Sarah Stackhouse, a principal dancer in the José Limón Company from 1958 to 1969, to restage *There is a Time,* choreographed by José Limón in 1956. The cast of undergraduate and graduate students, community members, and faculty were honored to work with this master teacher over several weeks. The restaging of *There is a Time* was performed on a concert called "Echoes," which explored 80 years of modern dance by key names in the genealogy of American dance. Fifty years after its creation, the power and impact of this Limón piece was unmistakable. In total, approximately 2,500 individuals, including more than 600 UW students and 300 community dance students, attended the performances.

Stackhouse's technique classes, lecture/demonstrations, rehearsals, and a "Meet the Artist" brown bag session gave students from all disciplines a chance to observe the restaging process. Pre-performance lectures addressing the history of Limon's choreography drew young dancers, high school students and individuals from two senior centers, and group discount tickets allowed a number of dance and community organizations to attend performances. The impact of restaging Limón's work was enhanced by these outreach activities, which highlighted the lineage of his movement language and resulted in renewed interest in historical dance amongst the UW community.

STATE: **Washington, DC**
SCHOOL: **Howard University**
ARTIST: **Ronald K. Brown**
COMMUNITY PARTNERS: **Watoto Independent School, Ujamma Independent School, Dono Dance and Percussion Ensemble, Kankouran West African Dance Company**

Choreographer Ronald K. Brown created *Rise Up . . . Catch the Fire* for a cast of dance majors at Howard University, as well as individual artists from Kankouran West African Dance Company and Dono Dance and Percussion Ensemble. Inspired by the academic environment, Brown approached the project as a thesis paper and led the cast through the process from hypothesis to research to synthesis of the material into a finished work. With movement drawn from contemporary, social, and traditional dances from Cuba, Senegal, Guinea, Mali, Zaire, and the United States, Brown created a cross-cultural language of technique and choreography to address themes of cultural legacy and the maintenance of tradition. Throughout the process, Brown spoke with the cast about these traditional dance languages and their significance both as a universal form of communication and as a cultural foundation for people of African descent.

Over several months, the cast was challenged to work with Brown's choreographic phrasing, the rhythm of the music, and an awareness of their own "human spirit" within the work. During that time, two master classes for students at Howard University and the general public brought Brown's artistry to the wider DC community. In June 2006, *Rise Up . . . Catch the Fire* was performed to sold out audiences as part of Dono Percussion and Dance Ensemble's concert. Audiences engaged in post-performance discussion about the spiritual symbolism of the work and asked questions about Brown's life and career as a professional dancer. The work's universal language of rhythm and movement captivated the diverse DC community.

Ronald K. Brown's choreographic work, *Rise Up . . . Catch the Fire*, performed at Howard University's Ira Aldridge Theatre. *Photo by Ron Caesar.*

STATE: **Wisconsin**
SCHOOL: **University of Wisconsin-Milwaukee**
ARTIST: **Ronald K. Brown**
COMMUNITY PARTNERS: **The Peck School of the Arts at the University of Wisconsin-Milwaukee, Alverno Presents, Marquette University's Department of Performing Arts**

NCCI supported the creation of *Truth Don' Die* by Ronald K. Brown. A week-long residency with Brown and his company, Evidence, kicked off the University of Wisconsin-Milwaukee's year-long, citywide arts festival, "Art, Faith and Social Justice," which encompassed performances, exhibitions, screenings, lectures, debates, and a national academic conference, as well as community-based activities.

During his initial visit, Brown/Evidence performed twice and participated in nine community activities that reached children, elders, the local dance community, spoken word poets, and artists involved in social justice work. Brown began developing relationships with the local community, taught an intergenerational dance class, and participated in a roundtable exploring the festival's theme. In a second week of residency, Brown created *Truth Don' Die* for nine UWM dance students and five dancers from Kho-Thi Dance Company. Cast members not only had the chance to work with a prominent contemporary artist, but also to build connections within the local dance community. Brown skillfully blended the dance students' modern dance training with the company's work in African and Caribbean dance. The work was performed four times at UWM and twice on Kho-Thi's concert, reaching diverse audiences of over 2,400, including groups from a local synagogue and African American churches in the area. Additional outreach included an "Arts Day" for elders, free master classes for high school students and open rehearsals.

In a year-long dialogue, Brown's dance and his role in the "Art, Faith and Social Justice" festival raised issues of race, cultural heritage and self-expression in a way that could be understood by broad public audiences.

National College Choreography Initiative:
Artists Funded Over All Three Rounds

Pedro Aguilar (aka "Cuban Pete") with Barbara Craddock, N. Miami Beach, FL
Jill Bahr, Charleston, SC
George Balanchine, New York, NY (reconstruction by Bart Cook, Fiona Fuerstner, and Patricia McBride)
Robert Battle, New York, NY
Lori Belilove, Isadora Duncan Dance Foundation, New York, NY
Alexandra Beller, New York, NY
Charlotte Boye-Christensen, Ririe-Woodbury Dance Company, Salt Lake City, UT
Ellen Bromberg, Salt Lake City, UT
Ronald K. Brown, Ronald K. Brown/EVIDENCE, Brooklyn, NY
Trisha Brown, Trisha Brown Company, New York, NY
Danny Buraczeski, JAZZDANCE, Minneapolis, MN
Wally Cardona, Brooklyn, NY
Ann Carlson, New York, NY
Ferne Caulker, Ko-Thi Dance Company, Milwaukee, WI
Merce Cunningham, Cunningham Dance Foundation, New York, NY
Seán Curran, Seán Curran Dance Company, New York, NY
Agnes de Mille, New York, NY (reconstructions by Gemze de Lappe and Glory Van Scott)
David Dorfman, David Dorfman Dance, New York, NY
Heidi Duckler, Los Angeles, CA
Eiko and Koma, New York, NY
Doug Elkins, Doug Elkins Dance Company, New York, NY
Kim Epifano, San Francisco, CA
Bill Evans, Bill Evans Dance Company, Sandia Park, NM
Bob Fosse (reconstruction by Bill Hastings, Ridgewood, NJ)
Joe Goode, Joe Goode Performance Group, San Francisco, CA
David Gordon, Pick Up Performance Co(S.), New York, NY
Martha Graham, New York, NY (reconstructions by Bonnie Oda Homsey and other artists)
Acia Gray, Austin, TX
Neil Greenberg, Dance by Neil Greenberg, New York, NY
Mark Haim, Seattle, WA
Deborah Hay, Austin, TX
Josh Hilberman, Jamaica Plain, MA
Bonnie Oda Homsey, American Repertory Dance Company, Los Angeles, CA (for reconstruction of works by Martha Graham and Michio Ito)
Lin Hwai-min, Cloud Gate Dance Theater, Fu-Hsing, Taipei, Taiwan
John Jasperse, Thin Man Dance, Inc., New York, NY
Brian Jeffery, XSIGHT!: Performance Group, Anchorage, AK
Margaret Jenkins, Margaret Jenkins Dance Company, San Francisco, CA
Keith Johnson, Keith Johnson/Dancers, Long Beach, CA
Marianne Kim, Lincolnshire, IL
Alonzo King, Alonzo King's LINES BALLET, San Francisco, CA
Nicholas Leichter, nicholasleichterdance, Brooklyn, NY
José Limón, Limón Foundation, New York, NY (reconstructions by Sarah Stackhouse, Risa Steinberg, Clay Taliaferro, and Ann Vachon)
Loretta Livingston, Los Angeles, CA
Lar Lubovitch, Lar Lubovitch Dance Company, New York, NY
Frankie Manning, Corona, NY
Susan Marshall, Susan Marshall & Company, Putnam Valley, NY
Gesel Mason, Mason/Rhynes Productions, Takoma Park, MD
Gabriel Masson, San Diego, CA
Dianne McIntyre, Cleveland, OH (for reconstruction of work by Helen Tamiris)
Carol Mendelsohn, Roy Hart Theatre, Anduze, France
Bebe Miller, Bebe Miller Company, New York, NY
Celeste Miller, Liz Lerman Dance Exchange, Takoma Park, MD
Meredith Monk, New York, NY
Mark Morris, Mark Morris Dance Group, Brooklyn, NY
Nita Little Nelson, Nita Little Nelson Dance Theater, Santa Cruz, CA
Alwin Nikolais and Murray Louis, Nikolais/Louis, New York, NY (for works reconstructed by Alberto del Saz and Murray Louis)
Tere O'Connor, Tere O'Connor Dance, New York, NY
David Parsons, Parsons Dance Company, New York, NY
Sara Pearson and Patrik Widrig, Pearson/Widrig and Company, New York, NY
Dwight Rhoden, COMPLEXIONS, New York, NY
Pascal Rioult, Pascal Rioult Dance Theatre, New York, NY
Shirley Ririe, Ririe-Woodbury Dance Company, Salt Lake City, UT
Wendy Rogers, Riverside, CA
David Rousseve, David Rousseve/REALITY, Pasadena, CA
Sue Schroeder, Core Performance Company, Decatur, GA
Vicki Schick, New York, NY
Billy Siegenfeld, Jump Rhythm Jazz Project, Evanston, IL
Deborah Slater, Deborah Slater Dance Theater, San Francisco, CA
Mark Taylor, Dance Alloy, Pittsburgh, PA
Paul Taylor, Paul Taylor Dance Company, New York, NY
Michael Thomas, Brooklyn, NY
Antony Tudor/The Antony Tudor Estate, St. Louis, MO (reconstruction by Muriel Topaz)
Doug Varone, Doug Varone & Dancers, New York, NY
Martha Wittman, Liz Lerman Dance Exchange, Takoma Park, MD
Marlies Yearby, Movin' Spirits Dance Theater, Inc., Brooklyn, NY
Jawole Willa Jo Zollar, Urban Bush Women, New York, NY (for original choreography and reconstruction of work by Pearl Primus)
Stanley Zompakos, Charleston, SC
Sherry Zunker, Chicago, IL

Colleges Funded Over All Three Rounds

AK	University of Alaska Anchorage
AL	Huntingdon College
AR	Henderson State University
AZ	Arizona State University
AZ	Scottsdale College
CA	California State University, Hayward
CA	UC Santa Barbara
CA	UCLA
CA	University of California, Irvine
CA	University of California, Riverside
CO	University of Colorado at Boulder
CT	Connecticut College
CT	Trinity College
DC	Howard University
DE	University of Delaware
FL	New World School of The Arts
FL	Florida State University
GA	Brenau University
GA	University of Georgia
HI	University of Hawaii
HI	University of Hawaii at Manoa
IA	University of Iowa
ID	University of Idaho
IL	Columbia College Chicago
IL	Illinois Wesleyan University
IL	University of Illinois at Urbana-Champaign
IN	Ball State University
KS	University of Kansas
KS	Wichita State University
KY	Western Kentucky University
LA	Loyola University New Orleans
LA	Tulane University
MA	Five Colleges, Incorporated
MA	University of Massachusetts Amherst
MD	Towson University
MD	University of Maryland
ME	Bates College
MI	University of Michigan
MI	Wayne State University
MI	Western Michigan University
MN	University of Minnesota-Twin Cities
MO	Southwest Missouri State University
MO	Washington University in St. Louis
MS	University of Mississippi
MS	University of Southern Mississippi
MT	University of Montana
NC	Duke University
ND	Dickinson State University
ND	University of North Dakota
NE	University of Nebraska-Lincoln
NH	Keene State College
NJ	Montclair State University
NJ	Rutgers University
NM	Eastern New Mexico University
NV	University of Nevada, Las Vegas
NY	Purchase College, State University of New York
NY	Sarah Lawrence College
NY	Vassar College
OH	The Ohio State University
OH	Ohio University
OH	University of Akron
OH	University of Cincinnati
OK	University of Central Oklahoma
OR	Lane Community College
OR	Reed College
PA	Franklin & Marshall College
PA	Penn State Altoona
PA	University of the Arts
RI	Rhode Island College
SC	Columbia College
SD	Washington Pavilion of Arts & Science
TN	University of Memphis
TX	Southern Methodist University
TX	University of Houston
TX	University of Texas at Austin
TX	University of Texas-Pan American
UT	Southern Utah University
UT	University of Utah
VA	James Madison University
VA	Virginia Commonwealth University
VT	Bennington College
WA	Cornish College of the Arts
WA	University of Washington
WI	University of Wisconsin-Milwaukee
WI	University of Wisconsin-Stevens Point
WV	West Virginia Wesleyan College
WY	University of Wyoming

How Long, Brethren? by Helen Tamiris, performed by Western Michigan University dancers. Photo by John Lacko.

Five College Dance Department performance of Trisha Brown's *Set and Reset/Reset*. Dancers: Ashley Hensel-Browning and Loren Robertson. *Photo by John Cripsin.*

Alwin Nikolais's *Tensile Involvement*, performed by Mayuko Ayabe, Jennifer Sherburn, Tiana DeBell, Carolyn Wilt, Allison Lee, Mikaela Brady, Sarah Hartley and Marissa Yogi of the University of Hawai'I at Manoa. *Photo by Karis Lo.*

DANCE/USA

1111 16th Street NW
Suite 300
Washington, DC 20036

NONPROFIT ORGANIZATION
U.S. POSTAGE
PAID
PERMIT NO. 161
HARRISONBURG, VA